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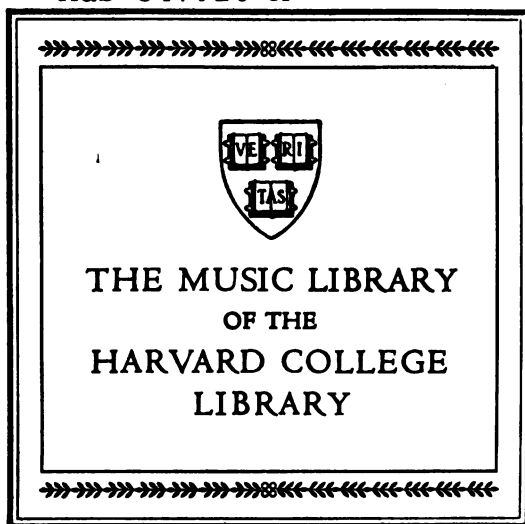
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THE HAND OF THE PIANIST.

A SYSTEMATIC METHOD

FOR THE ATTAINMENT OF A SURE, BRILLIANT PIANO-TECHNIC
IN THE MODERN STYLE

ACCORDING TO THE PRINCIPLES OF PROFESSOR TH. LESCHETITZKY

BY

MARIE UNSCHULD VON MELASFELD

POSSESSOR OF THE ROYAL RUMANIAN GOLD MEDAL, FIRST CLASS HONOURS,
OF THE IMPERIAL OTTOMAN CHEFAKA ORDER &C.

WITH 44 PHOTOGRAPHED ILLUSTRATIONS, AND 55 EXAMPLES IN NOTES.

RECOMMENDED BY THE IMPERIAL, ROYAL AUSTRO-HUNGARIAN MINISTRY OF PUBLIC WORSHIP AND EDUCATION TO THE AUSTRIAN TRAINING INSTITUTIONS FOR MUSIC TEACHERS, INTRODUCED INTO THE CONSERVATORIUMS AT VIENNA, BUCHAREST AND ATHENS, APPROVED BY THE ROYAL RUMANIAN MINISTRY OF EDUCATION FOR THE MUSIC SCHOOLS OF RUMANIA, AND BY SIR C. A. MACKENZIE, DIRECTOR OF THE ROYAL ACADEMY OF MUSIC, LONDON.

TRANSLATED FROM THE GERMAN

BY

HENRY MORGAN DARE.



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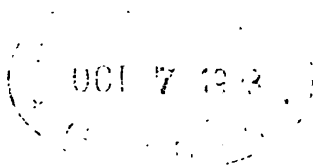
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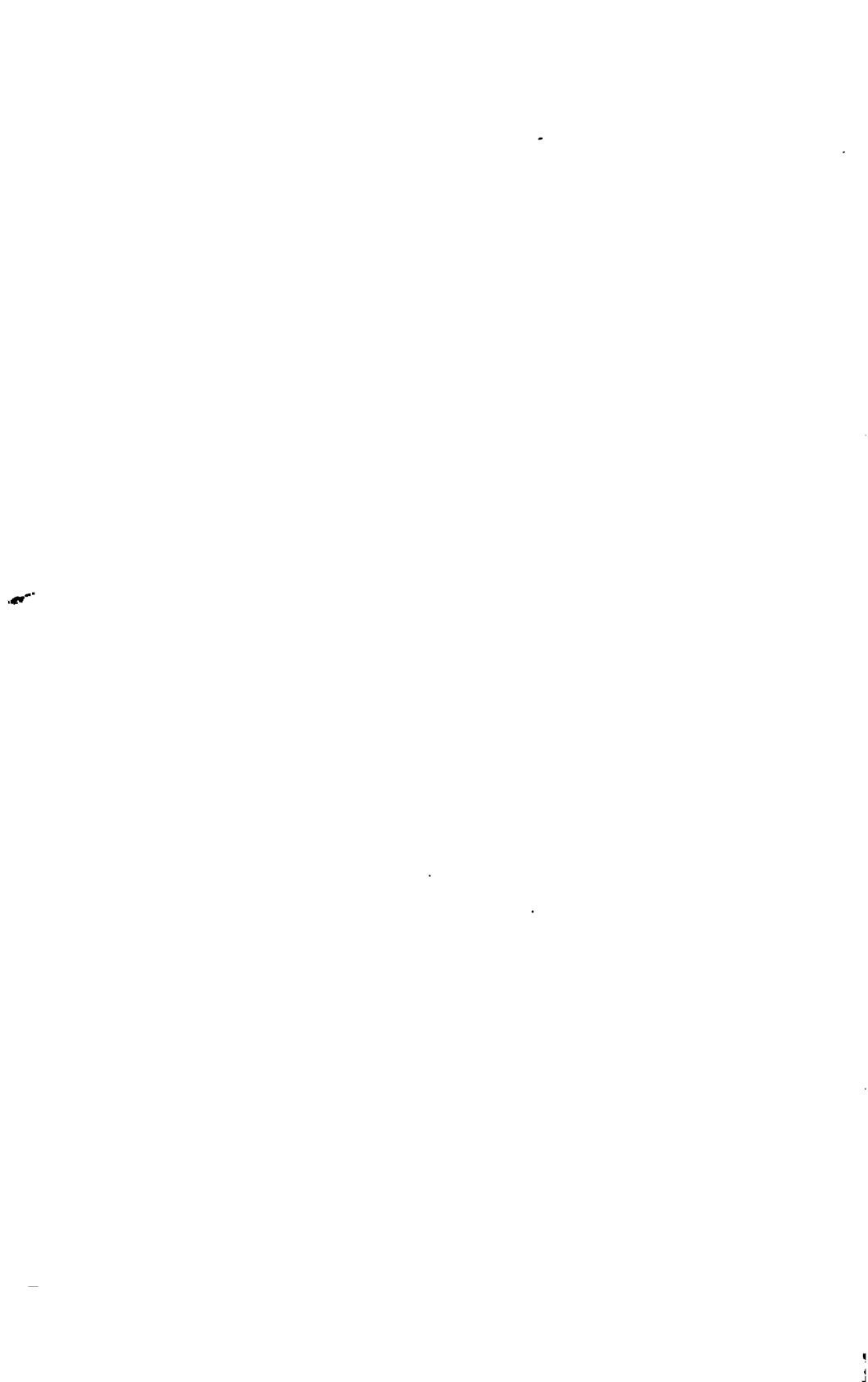
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MOST RESPECTFULLY DEDICATED

TO

PROFESSOR THEODOR LESCHETITZKY.





Preface.

The thought of exhibiting Piano technics graphically, arose out of my acquired conviction, that many excellent technical works of study do indeed exist (to some of which I could take occasion to refer), but that the *bare notes*, — however well provided with fingering and signs of execution, — cannot alas! say, *how the hand and the fingers are to be held, how the required kind of touch is to be created so that e. g. a legato exercise or a legato study shall sound really legato; further how the fingers must be trained in order to play independently and to acquire all varieties of touch* (the fact e. g. that under a passage the word “forte” stands is yet “far as the poles asunder” from the reality of a correct, well-sounding execution of this “forte”); finally *how a scale* (likewise a Triad &c.) *must be analysed into their details and studied, in order to be able, with resulting success, to play them “equally and brilliantly”*: for not every quickly played scale is also brilliant.

The *bare notes* of an Arpeggio and their fingering, for example, do not show how the same can be played elastically and surely by a small hand with little stretch as well as by a large one.

To know how “*to study correctly*” Scales, Arpeggios, Studies, &c. and even Finger-exercises, is just as sult, reached through rational, conscientious instruction, with verbal and clearly given practical elucidations of the same, and with pertinent preparatory exercises.

I shall hardly meet with contradiction if I say that this stage in teaching and learning is the most toilsome and difficult, — but also the *most influential* upon the following

stages of study; for if these introductory studies were imperfect, a certain limit of Technic will never be overstepped.

But unfortunately this first stage is passed over only too quickly, and often not at all taken into consideration; and many players already far advanced in music are obliged in course of time to recognise that their Technic shows defects which for the most part have their ground in the beginning, — in the quite usual five-finger stage. They feel that in their fingers lies a large field of still unimproved, dormant powers; and since these are absolutely required for the attainment of a brilliant Technic, they are thereupon compelled in their technical study to fall back upon this initial phase.

But learners as well as teachers have not always opportunity to enjoy rational tuition, or to become acquainted with a method of teaching calculated to put a stop to this subsequent evil in themselves, and therefore also in their pupils.

It seemed to me that in such cases a graphical representation of the instructions otherwise given by word and act would be welcome as a "Guide to Study or Instruction", all the more as the same is founded on the well-known principles of Professor Theodor Leschetitzky: — and I hope (hackneyed as the subject of Piano-technics may be) to supply nevertheless by means of the present work, a deficiency that exists in this province.

If these "Preparatory Exercises" were scrupulously and methodically prefixed to the several grades of the plan of instruction for the time being, and at once applied therein, the aim, — that of attaining a sure, brilliant technic in the modern style — would be safely reached.

Since the book is one "By a practical person for the practical", as the New Musical Press has called it with correct understanding of my aims, it seemed to me that not only the greatest clearness but also the greatest precision were in-

dispensable to it. With this view the compositions added at the end were drawn up. They are intended to call the Pianist's attention to several advantageous things, to give him some useful hints, but above all to incite him to independent reflection on the various subjects. Exhaustively treated each one of these would necessarily fill several volumes, which in my opinion would have but illusory value for any practical purpose.

The belief, based on experiences gained in my circle of scholars, that with this book I have met a real requirement, has happily not remained my sole satisfaction, since the work has met with a similarly warm reception at the hands of Teachers and Scholars alike at home and abroad. Indeed my idea of representing graphically a complete Piano method which (as such in general and as the method of Leschetitzky in particular) is presented *for the very first time* in the German original (published in 1901) of the present translation, has already been imitated by M^{me} Brée and Miss Prentner. The prediction (so warmly recalled by me) of the musical writer Mr. Kalbeck has therefore been happily verified. Incidentally to his criticism of the book he said: "The idea of the Authoress, to illustrate her execution with examples in pictures, — phototype reproductions of her own hand playing the Piano, — will make an epoch."

May it find as warm a reception by the new circle of readers to which it is laid open by the English translation, may it be read and studied with as much interest, patience, and good will as the Authoress has written it with honest effort and intention of the best kind.

In this edition, which I have again revised most carefully, the little additions already made to the French translation have also been included.

I should not like to conclude without repeating once more in this place my most deeply felt thanks to the highly

respected Professor Th. Leschetitzky for his great kindness in considering my manuscript work worthy of a several month's careful perusal and scrutiny into the text and illustrations, and also, after having found it accordant with his views, for expressing the good opinion he had formed of it, as well as for accepting the dedication.

Vienna, June 1902.

Marie Unschild von Melasfeld
Chamber Virtuoso.

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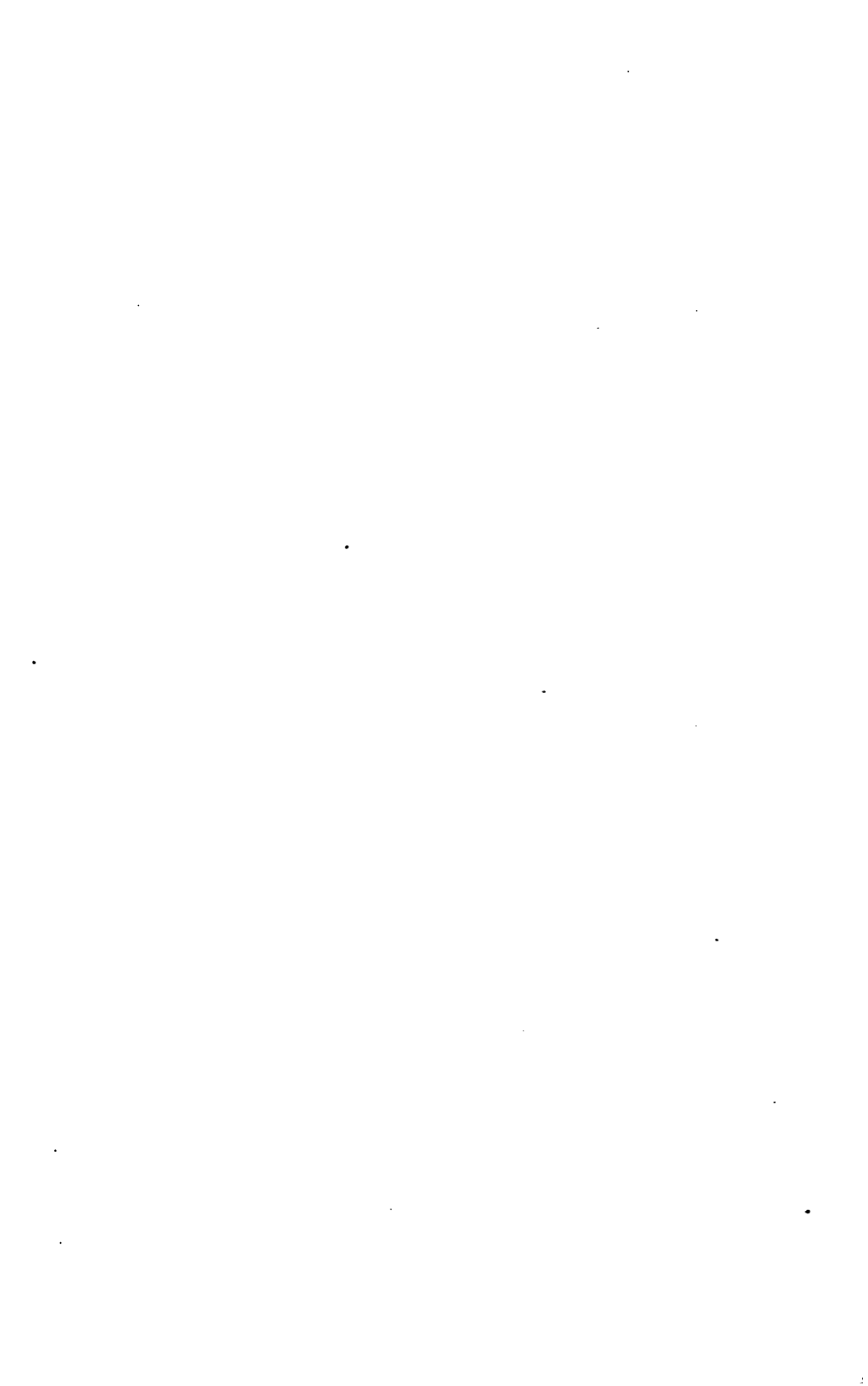
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Fig. 44

Marie Unschuld Edle von Melasfeld*

was born at Olmütz in Moravia, as the daughter of his Excellency the Imperial Royal Field-Marshal Lieutenant Wenzel Unschuld Ritter von Melasfeld who had her educated with the utmost care. As she early showed a love for Music, after some little private instruction, she entered the Vienna Conservatorium. Her musical education there she received with Professor Dachs. She left the Conservatorium crowned with the first prize. At the same time she completed her violin Studies with Professors Maxintsak and Dont, and accounted for the government examinations in both instruments with distinction. For further improvement in Pianoforte- playing she now betook herself to Weimar for some time to Bernhard Stavenhagen. Returned to Vienna she devoted herself to further exhaustive Studies with Professor Theodor Leschetitzky, to whom she also dedicated "The Hand of the Pianist". She enlarged and deepened her knowledge in Counterpoint and Composition with Professor Graedener. In her Concert tours through the chief towns of Europe the young Artist was distinguished with honours of every kind.

* Note of the Publishers.





Method of Practice.

Motto: Perseverance leads to the goal.

All examples in this book are to be practised with the most exact observance of every movement, even the smallest. Therefore, — in order not to weaken the attention absolutely necessary for that, and to keep off any fatigue of the muscles to be trained, — *no simultaneous exercise of both hands is recommended*, as well as *no long practice consecutive-ly*, but in the beginning only just the short spell of a quarter of an hour for each hand; after a pause again just so long, and so on, right and left hand taking turns many times in the day.

Only increase the length of the practice-time gradually.

It is of special importance during the whole time of this hand and finger training, — in so far as it is a *rectification* of the hands in the case of an already advanced scholar, — to play *nothing else*, in order that the movements just learned through much patience may not suffer any deviation (to attend to which one cannot take the time in the playing of a piece, on the one hand, and on the other these movements have not yet become familiar as a matter of course).

With the exception of Tables I and II, which must always form the first foundation, one will of course, with beginners, join on these separate exercises to the plan of instruction for the time being, just as the step of Technic that has to be learned requires.

If the hand is specially ill-formed, or in the case of juvenile scholars still too small, the teacher may moderate the

stretches, as given e. g. in Table VII, still *without* changing the principle which lies at the foundation of these exercises. (Slight modifications of that kind which leave the nature of the exercise and its result intact must be left to the teacher's judgment, since each hand has its individual peculiarities, and cannot therefore be led to the desired goal *in exactly the same way*).

But just as I caution against a too rapid forcing of the stretch, so also might I do it against too great indulgence. For one hardly believes how infinitely improvable the hands especially of children are: — they let themselves be moulded like wax. "Step by step" be the motto in this, as generally in all exercising, whereby the evil consequences of precipitate learning and absurdly long practice, such as ganglion, cramp of the hand &c., are avoided.

Even the gifted person can only master the wide domain of technic in this way, and he must not imagine — in the consciousness of his talent — that he can allow himself leaps. The only difference there is in the matter is that he appropriates everything to himself more easily than the less gifted one: — for if he were to be unmindful of a rational method of learning, he also, as already mentioned in the reface, would only too soon feel the evil effects.

Only he who is absolute master of the mechanical means in the smallest details can make his thoughts and moods heard in a truly artistic way.

I should like, therefore, to recommend before everything the little medicinal herb called "patience", to every one who proceeds to learn the following exercises.

The works for study specified in the course of the text are the following: —

Czerny: "Art of Finger-dexterity" op. 740. (See "Practical Supplement" to the "Hand of the Pianist",
19 Studies from Czerny's "Art of Finger-dexte-

riety" op. 740, selected, provided with marks of execution and notes for detailed study by M. von Unschuld.)

Kullak, "School of Octave Playing", 1 Part.

J. A. Pacher, "The Pianist of the Good School", Part IV.

Hans Schmitt, "Circle of Exercises", op. 14, Parts 1 and 2,
op. 17, Part. 1.

Tausig, "Daily Studies".

Czerny, "Daily Exercises".

Theodore Wiehmayer, School of Finger-technic: "Exercises with the hand at rest".







I.

Position of Hand and Fingers.

Sit in front of the key-board, not too high, and place the fingers firmly down on the edge of the keys *c, d, e, f, g*, in a round, neatly arched posture, exactly on the fingertips (the nails of course must not be allowed to be long at this time), — and also exactly in the straight direction of the keys (Fig. 1).



Fig. 1.

A position which, instead of being *perpendicular* to the keys, should bend *obliquely* or outwards would be incorrect. The wrist must be as high as the key-board. In order to assume this position correctly, advance the hand (without changing the position as Fig. 1 shows it), into the recesses of the keys, so that the wrist touches the upper surfaces of the white keys, and then draw it (the hand) outwards to the edge of the keys, without changing the posture in

the slightest degree Fig. 1. *The strength for this firm position is to be derived solely from the finger. The arm, which is likewise to be held in a straight line with the keys, remains in itself entirely disconnected with this effort.*

The thumb has to be at a distance from the index-finger in such an open curve that one can put three fingers of the other hand between them. If the knuckle of the thumb sinks in much, press it outward a little with a finger of the other hand, but *without overdoing this*, as otherwise an unnatural position of the thumb would easily be brought about.

The knuckles in the middle of the hand (Fig. 1 b) are to be well raised,* in which matter you can again call in



Fig. 2 (bad).

the help of the other hand, — which laying hold between thumb and index-finger, may press them up from below.

* The great power of resistance which arches possess offers reasons for the demand here expressed, that the middle hand-knuckle should be well raised up, thereby giving the hand an arched form. Strive therefore to attain the greatest possible arching of the hand.



Fig. 3 (bad).

The 4th finger must not, following its natural inclination, place itself *obliquely* (Fig. 2 *a*), but exactly *parallel* with the other fingers (Fig. 1).

Further, the firm position must not bring about either a *bulging out* (Fig. 2 *b*) — or a *bending in* (Fig. 3 *a*), — or *stiff holding* (Fig. 3 *b*) of the fingers.

One should equally avoid a drawing up of the shoulders, which in the heat of playing easily happens.

The correct position of the fingers, and holding of the hand is to be striven for with the most circumstantial accuracy before going on to the separate finger exercises of Table II.

Everything that has been said holds good of course for the left hand just as for the right.

II.

Modulation of tone and brilliancy is to be striven after before everything in the wide domain of Pianoforte Technic.

Only when the fingers have been trained in such a way

that, as once before mentioned, they can serve as an absolutely obedient mechanical medium for the whole range of feelings, can the interpretation be an intelligible one for the hearer.

What do the most beautiful thoughts help the speech-maker, if he has not such an unlimited command of language and its organ, that he knows how to clothe them worthily, to deliver them accordingly?

What does his finest, deepest understanding of a composition help the interpreter, if he can only bring this to an expression that is weak and wanting in brilliancy, if his fingers are not capable of modulations (of tone), and so are not in a condition to give various colourings to the various feelings, if the carrying-distance of his tone does not reach beyond the first rows of a Concert Hall?

To build up a broad, large tone, as vocal as brilliant, is very difficult upon the Piano on account of its construction, which allows the tone to die away only too quickly.

The exercises of this Table, therefore, aim especially at this mark: — the finger, and *this alone*, must become qualified to play all nuances from the *softest* but still *clearly carrying piano* up to the *fullest forte*. The successive dynamic gradation is illustrated by a line increasing in thickness, more accurately than by the customary crescendo sign, e. g.

ppp *f*

Never be content with the intensity of tone already attained, but always strive still to increase the same.

Played from the finger *alone*, a tone so powerful will remain always *round* and never hurt the ear; otherwise, — if the strength for it is derived from the heavy muscles of the arm, — it sounds stiff and hard.

In order to attain the desired intensity of tone, it is in the highest degree important to give the fingers the necessary strength, for which purpose the following exercises are intended to serve.

A. Exercise preparatory to the Legato.

The finger, e. g. the second finger, must let the key that is held down, as Fig. 1 shows them, return slowly to the normal height, during the accurate counting of 1, 2, 3, 4 in exactly these intervals: — the more slowly this is done the better, because the necessary resistance to the springing back of the key which strives to attain its normal position, extraordinarily strengthens the finger.

Then, *without having left the key*, as in Fig. 4, it must



Fig. 4.

press the key down sonorously, simply with the strength of the finger, and give an after-pressure with the finger. The silent after-pressure is not to be forgotten because it greatly contributes to the strengthening of the finger-muscles, and accustoms them to the firmly rounded posture even during the strongest pressure. A weak finger will betray itself at once during this after-pressure by bending in (Fig. 3, *a*), or becoming stiff (Fig. 3, *b*).

If one were to withdraw the finger even a little from the upper surface of the key, it would be incorrect for this *Legato* exercise.

Each separate finger now practises this in the position of Fig. 1, in connection with which the thumb strikes *gently*, because it is already strong by nature, while the other fingers strike with force.

One must only seek to attain *gradually* to strength of tone. At the beginning rather strike gently, as well as above all without the help of the arm muscles, but preserve the right position of the fingers and hand.

In the case of the unyielding 4th finger, — which could only with difficulty do this exercise equally well, — take special care that it press the key down in a straight direction, and do not assume the position as in Fig. 2 *a*.

In the above exercise one can count in the following way: —

Return of the key	1, 2
Sounding (= striking)	3
Finger emphasis (= after-pressure)	4

These exercises, like the following, aim, as already mentioned, at forming the tone *from the fingers alone*, at separating the light finger-muscles from the heavy arm-muscles: — on this account I emphasize once more, at the risk of appearing pedantic, that the strength, as already in the fixed position (Fig. 1), now also in the *sounding* and in the *after-pressure*, must be taken *solely from the fingers*, and also the slightest stretching in the arm avoided.

To attain mobility of finger the annexed five-finger exercise is recommended. (Examples 1 *a* and *b*.)

Example 1. a)

p

etc.

ff to be practised with each finger.

b)

pp *ff* *pp* *etc.*

NB. After the preceding exercise has been completely mastered it may be practised also in all the keys. The black keys are here played with the finger more extended but still kept curved (Fig. 28). Since the above example is in C major, and so only contains white keys, it presents greater difficulties and consequently demands long practice before passing on to the keys containing black notes. Attend to this remark also in the case of Tables II, V, VII2, and X.

Whereas in the first example a) the tone must be struck equally (piano or forte), in the second example b) the tone may increase from the softest piano up to *ff* and return again to piano.

The fingers momentarily unemployed remain in their positions lying on the keys pressed down, *without being permitted to be drawn into sympathy with the movement of the finger that is playing*. Only in case of their perfect immobility does the practising finger play quite independently.

The latter must not leave the surface of the key!

B. Exercise preparatory to the Non-legato.

The exercise preparatory to the *Non-legato* is distinguished from that to the *Legato* in that the finger, — after the key

held down has gradually returned to its normal position, — is raised as high as possible during the continued counting, in order to fall back quickly on the key, *without* however pressing it down quickly (position also as in Fig. 4), but after first touching the key makes it sound, and gives it an after-pressure.*)

In the case of the weak 4th finger, one may at first help in the high lifting with the other hand. — The lifting up also must follow in a perfectly straight direction.

Count thus: — Return of the key	1—2,
Raising the finger	3—4,
Fall of the finger	1,
Pressing down the key	2,
After-pressure	3—4.

Practise this again, each finger separately, with exact observance of the correct position of the fingers and hand.

In the after-pressure observe what was said before.

Since the exercises of these two Tables are *extraordinarily important*, in as much as they form the foundation of finger and hand posture, do not flag in making them your own most exactly, and in regarding them as “Daily Exercises”, — constantly testing all the details.

We recommend the “Exercises with the hand at rest” from the “School of Finger-technic”, by Theodor Wiehmayer, to be added here.

* This preparatory exercise, in which the finger instead of pressing down the key immediately on its falling back, only touches it at first, has for aim to train the finger to complete independence, i. e. to get it under control in such a way that it can execute the slightest intentions, and so here a sudden restraint in order to gain a tone independent of the former movement. This exercise is therefore half preparation for the Non-legato, and half preparation for the Legato study.

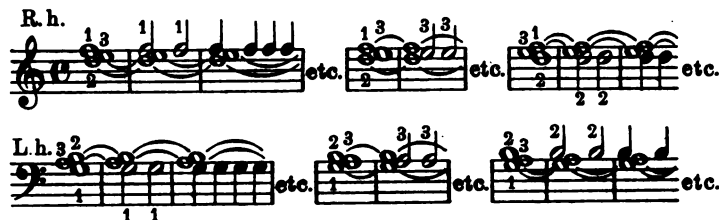
III.

Exercises preparatory to the Scale.

A. Mobility of the individual fingers in fixed position.

First part of the Scale.

Example 2.



Example 2 is practised legato and non-legato (according to Table II) in the position Fig. 5 shows. [The 2nd finger stands on the edge, the 3rd moved somewhat further over the key. The somewhat sloping position of the hand occasioned by this holding of the fingers is to be attained through the wrist (Fig. 5), and not by the arm (Fig. 11). The latter has in this exercise also to be in the direction of the keys, as far as practicable.]

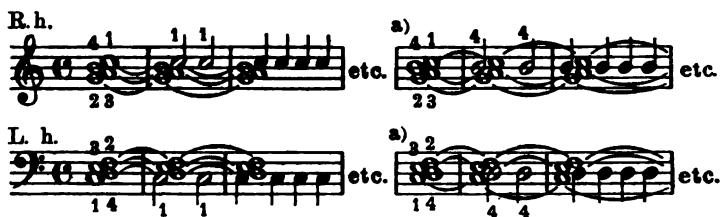
Fig. 5.



In the strokes of the thumb take special care that it presses down the key *independently without the help* of the surface of the hand, and that the resting fingers remain in their *firmly arched arrangement*, by which means they at the same time form the support for the thumb and its independent movement. The fingers must not change their position as in Figures 2 and 3.

Second part of the Scale.

Example 3.

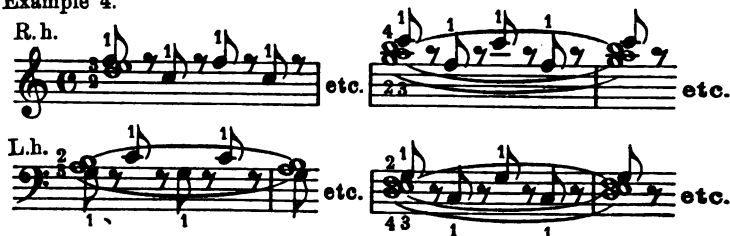


The method of practising example 3 in which only finger 4 is added, and moved still further in among the keys, is the same as for example 2.

In the playing of this finger (Example 3 a), be watchful that it strikes *independently, without dragging the 5th finger along with it*. The latter is always to be held high and *curved*, as all the drawings show, and has not to move ~~the~~ the stroke of the 4th finger.

B. Under-passage of the thumb.

Example 4.



NB. The quavers are to be played piano and short with exact counting. The thumb after striking the key has to move quickly to its next position.

By keeping up the placing of the fingers in Fig. 5 the under-passage of the thumb is executed in *perfect quietude of all the other fingers* (Example 4). Not even the slightest turning of the hand must show itself in this exercise, and the thumb must again press the key down independently: — middle knuckles of the hand well raised up as ever!

C. Union of the parts of the Scale.

I.

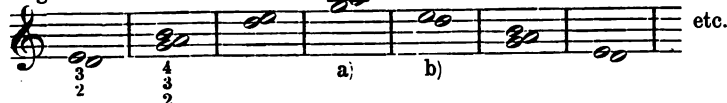
Play example 5, in the position of Fig. 6, *without changing the position already described, only moving the hand further* in a straight line.



Fig. 6.

Example 5.

Right hand.



Left hand.



In this exercise each set of 2 or 3 notes are played together as marked.

Only at the upper conclusion of the scale in the right hand, — [in the left hand the under conclusion] the fingers are placed quite at the edge of the keys Fig. 6 a, Example 5 a) so as to lighten the striking for the 5th finger.

In returning the fingers at the 1st passing over to \bar{e} , \bar{d} Example 5 b. have again the position shown in Figure 6.

II.

In practising example 6 it must be observed as the chief thing that the fingers *made ready beforehand* stand over the notes they have to play next, in the way all the accompanying figures show, as the crotchet-heads in example 6 indicate.

Right hand. Example 6.

Left hand.

NB. As regards the connecting of the tones I refer to Table IV, 1. The crotchet-heads denote the keys prepared beforehand without sounding.

In the position Fig. 7 \bar{e} is struck (example 6).

Then \bar{f} with the thumb placed in the corner of the key (Fig. 8 a).

While the thumb strikes the hand moves in a *straight* direction (Fig. 9, lines cc—dd) over the thumb and *at once* from one corner of the key to the other, being thus moved from a to b (Fig. 9), so that now fingers 2, 3, and 4 stand ready upon \bar{g} , \bar{a} , \bar{b} .

Curves, as Fig. 9 suggests in dotted lines, are to be avoided when the hand glides along: — in order to make



Fig. 7.

the *straight direction* more easily, one should sink the wrist somewhat lower during the crossing.

In the *Legato* the fingers have to pass over *close to the*

Fig. 8.





Fig. 9.

keys (Fig. 10), so as not to recede from the upper surface of the keys.

The pressing down, the gliding of the thumb, as well as the drawing of the other fingers over it, is to be all compressed into one movement!

Fig. 10.





Fig. 11 (bad).

After striking the *g* and again the *f*, the hand is moved back over the thumb (which now glides in the direction *b—a* Fig. 9), in the posture shown by Fig. 8; the 4th finger in so doing is raised well up.

Fig. 12 (bad).



The passing over is simply a moving of the hand further along in one and the same posture, as example 5 and Fig. 6 has already particularized, in which the somewhat sloping of the hand, as already mentioned, must proceed solely from position the wrist (Fig. 8). A bending outwards of the elbow in passing over would be quite inadmissible (Fig. 11).

Like the playing and preparing fingers, those not being used must also be held arched (Fig. 7, fingers 4 and 5) and *not stiff* (Fig. 12).

D. The Scale.

Example 7.

Right hand.

Left hand.

NB. Again the points indicate the preparation. Legato as in Table IV, 1.

The combination of all the separate preparatory exercises now gives the scale (Example 7). The *chief rule* in this matter is: "*The thumb should hardly ever be visible*". On this account, directly after it has struck, — ascending in the right hand, descending in the left, — the thumb must move away under the adjoining fingers towards its next position (Table IV, Fig. 16).

Only the *upper* end of the scale (Example 7 *a*) in the right hand, the *lower* end (Example 7 *b*) in the left hand forms an exception to this. — Since the thumb is here immediately used again, it remains resting *prepared* upon the key. This is founded upon a *second leading rule*, “the thumb must keep in touch with the keys”, i. e. when it has not to be hidden according to the 1st leading rule, or to move to its next place, it must not be held removed from the key-board, but



Fig. 13.

has to remain as much as possible in touch with *this* (the key-board), by which means the correct position will be given to the whole hand.

In returning (that is, *down* in the right hand, — up in the left) *the thumb after his crossing* (Example 7, *c, d*) *has to remain under the fingers till it comes to striking*. It places itself then quickly upon its key (Fig. 13), but is immediately covered during the sliding from one corner of the key to the other (Fig. 14).

So one must have Figs. 8 and 14 constantly in view. At the end of the scale (Example 7, *e, f*) the 2nd and 3rd fingers

remain lying on *d*, *e* or *a*, *b* as preparation for the return immediately following (Position as Fig. 15).

It should now be only remarked further that *at the return of the 5th, 4th and 3rd fingers after they have struck in a well prepared position*, they are to be lifted easily up (Fig. 13), especially if the scale is being played in *slow* time: — *the quicker the scale the more moderately* are the fingers raised.



Fig. 14.

Now practise all the scales in the same way. (See p. 6, NB. to example 1.) (Exact fingering of all the scales in H. Schmitt's "Zirkelübungen", Op. 14, 1 and 2 parts).

IV.

Various kinds of Touch.

1. Legato. (Preparatory Exercise Table II, A.)

The binding together of the tones is effected by carefully leaving down the finger upon the key that has been struck (Example 8, Fig. 15, a) with continuous pressure on it *until the next following note has begun to sound*.



Fig. 15.

Example 8.



Fig. 16.



The key is pressed down directly from its upper surface (Fig. 15, *b*). (See Table II, A.)

But the preceding key must be lifted well up immediately after the resulting union (of tone), in order to avoid a Second which would otherwise be formed. In Fig. 15 the thumb presses *c* down. In Fig. 16 the thumb moves towards its next key *f* after *d* has been struck. Fingers 2 and 3 remain silent over their keys (Fig. 8) up to the moment of their crossing over which takes place after *f* has been struck by the thumb (Fig. 9).

2. Non-legato. (Preparatory Exercise Table II, B.)

The only difference between this touch and the Legato, as already discussed in the preparatory exercise, is that the finger does not press the key down directly, but falls upon the same *from above*, and here indeed makes it *sound at once* (Figs. 17 and 18).

In order to separate the fingers a lifting up of the same as high as possible is very advantageous. Everything

Fig. 17.





Fig. 18.

else, — *uniting the tones* &c. is to be observed as in the Legato.

3. Finger-Staccato.

The fingers (as in Non-legato) are thrown on to the key from above it, but are immediately drawn back, *while the hand remains quiet in its normal position* (Fig. 19), and so does not bend back at the wrist with the fingers.

The *correct position* of the hand in this kind of touch will be attained if one bears in mind the already mentioned 2nd chief rule that the thumb must keep *in touch* with its key. On this account one should learn this kind of touch

Preparatory exercise: the thumb remains resting on its key pressed down.

Example 9.



Here the thumb only keeps in touch with its key (Fig. 19).



Fig. 19.

first in the five-finger exercise (Example 9 *a* and *b*), before going on to the scale, in which the thumb according to chief rule I must move away quickly towards its next key, and on this account cannot so well serve in the case of the scale as a test of the right posture of the hand.

4. Staccato from the wrist (piano).

In example 10 the chord is struck *piano* and *elastically*, immediately from the upper surface of the keys (Fig. 20), the hand at once thrown lightly up from the wrist (Fig. 21), (but the lower arm the while remains in its normal position), and immediately again let silently fall into the first position on the keys (Fig. 20).

When raised up, the fingers must retain the posture (or shape) which they have on the keys, as the figure shows.

Example 10.



NB. From Czerny's "Kunst der Fingerfertigkeit", I Study, 8th bar.



Fig. 20.

Example 11.

NB. From Czerny's "Kunst der Fingerfertigkeit", I Study, 18th bar.

Fig. 21.



Examples like No. 11 are played exactly the same, i. e. the fingers have the *whole chord prepared*, upon the keys, as when raised up, and grasp *silently* the notes of the chord that are not for the moment to be played. Certainty in striking the individual tones is thereby considerably increased.

5. Staccato from the wrist (*forte*).

The *forte Staccato* is just the opposite of the preceding staccato. —

The chord (Example 12 *a*) is struck *from above* (Fig. 22), *strongly* and *elastically* (Fig. 23), and the hand immediately thrown well up again, whereupon it resumes the position shown in Fig. 22.

Example 12.



The throwing back should, strictly speaking, come about through the elasticity of the stroke itself, as takes place with

Fig. 22.





Fig. 23.

a ball which when, thrown upon the ground, rebounds. — The fingers have here also, when raised up, to assume the position of the chord on the keys.

The striking movement must *not be made cautiously*, with a view to striking more surely, but **quickly on to the key**, otherwise the tone loses in elasticity.

Certainty in striking is to be attained through practice alone, and as subjects for practice with this view scales with black keys (= short keys) in this kind of touch are recommended.

V.

a) Studies introductory to Equality of tone and to rapid Scale-playing.

Play example 13, in the normal position (Fig. 1) of the five fingers on \bar{c} , \bar{d} , \bar{e} , \bar{f} , \bar{g} , — giving the accent to the

Example 13.

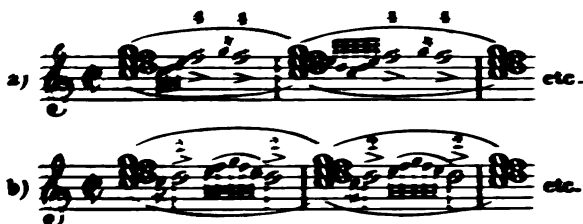


28. The children participate in training if and only if they are playing.

2nd and 3rd fingers — without removing the fingers from the upper surface of the loop — and in order to make the exercise more varied, pressing the fingers pressed down upon the keys except the one playing for the time being.

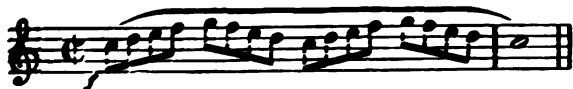
After this play example 14, leaving the keys similarly pressed down after the stroke, and bearing in mind also equality in strength of some of the ~~trills~~ played notes.

Exercice 14.



Example 15, in the *normal legato* (the finger lets the key return, but without leaving its upper surface) is now played *uniformly* and in somewhat quicker movement two or three times consecutively ('attending to equality of tone').

Example 15.



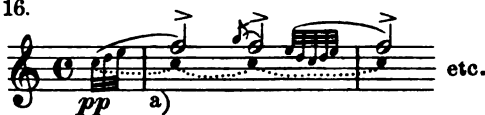
The fingers in the forte do not leave the upper surface of the keys.

Avoid frequent consecutive playing of this exercise, because the tones soon grow indistinct to the ear, and they cannot be individually verified with exactness.

At first, through not leaving the upper surface of the keys, one has the sensation of going over hill and dale, — but practice soon smooths this away.

At the *Pianissimo* in the foregoing examples No. 13, 14 and 15, the fingers *immediately after striking the keys are raised well up* from them, while the thumb again keeps touch with its key and remains lying ready upon the same, as this has before been pretty frequently explained (Example 16 a).

Example 16.



With example 17 (*a* and *b*) passing over to the scale, this exercise aims once again at strengthening each separate finger, and therefore one must not forget the after-pressure at the long note.

Example 17. a)



b.)



To be played forte and piano.

NB. The remarks of Table III on preparation, thumb-movement etc. should be here called to mind.

The little finger *gently arched* has to be held well up, and attention should be specially paid to that during the playing of the 4th finger, which readily carries the other with it. — The thumb, for the reason already given in Table II, A, is omitted here also at the accent.

After these preparatory exercises, finally play through the whole scale, beginning with M. M. ♩ = 116, with exact counting, *equally* in various degrees of strength and kinds of touch.

With a view to increasing the equality of the scale, *the notes lying near the thumb are somewhat more accentuated, thus counteracting the strength of its stroke.*

b) Exercise for strengthening the 2nd and 4th fingers.

For the sake of completeness one of several existing examples of practice for the 2nd and 4th fingers may be indicated, thereby to call special attention to the fact that in playing with the 4th finger care must be taken as to the correct holding of the 5th finger and its *immobility*.

Example 18.

Right hand.

Left hand.

To be practised slowly and quickly.

VI.

Chromatic Scale.

Example 19 is practised in the position of Fig. 24, after the manner of Table II.

Example 19.



Fig. 24.

The thumb is to be placed *on the point*, and, especially in this preparatory exercise, quite near the black key: — the arching formed in so doing by the two fingers must be as open as possible.

This exercise extends to the entire scale.

Fig. 25.



In the proper scale (example 20) the thumb has to be placed *at the edge* of the key, likewise at the *point* (Fig. 25), and not with the first joint (Fig. 26).

Example 20.

Right hand.



Left hand.



Fig. 26 (bad).

So far as the playing of the thumb in the chromatic scale is concerned the same regard must be had as in the diatonic scale to its passing under, its gliding, and the passing of the other fingers over it. (Page 13, Fig. 9.)

Fig. 25 notifies at the same time the placing of the fingers at *e*, *f*, *f* \sharp , and *b*, *c*, *c* \sharp , as well as indicates also the principle of preparation (the 2nd and 3rd fingers stand prepared

over their keys). Accordingly the thumb also, has again to move away quickly, — *up* in the right hand, *down* in the left, — to the note it has to play next (example 20 a); so also the 2nd finger (example 20 b).

Nevertheless, *descending* in the right hand, — *ascending* in the left, — the thumb remains, till it has to play, under the 3rd finger which again covers it immediately after the stroke.

Example 21 is a good exercise preparatory to the scale. — The left hand has the same exercise with the fingering given in example 20 b).

Example 21.



VII.

Chord-studies.

1. a) Triads.

With exact observance of the placing of the fingers, hand, and arm, as set forth in Table I, each separate finger is to be exercised in the chords indicated (example 22) in *raising* and *lowering* practice, *legato* and *non-legato*. See Table II A and B.


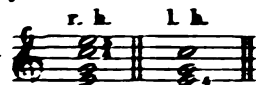
NB. The keys lying between can by this means be extracted.

Example 22.



NB. Rule for fingering: "The Major third is to be taken with fingers r. h. l. h.

5 and 3", for example the minor third with fingers

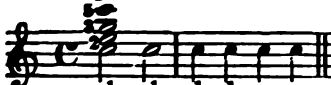

5 and 4, for example.  In chords on white keys only the major third is likewise to be played with fingers 5 and 4. for example. 

With triads *on white keys* the fingers must be placed more on the edge of the keys. Fig. 27.)

In triads *with black keys* the fingers are stretched out more towards the latter, still also arched, and of course not held stiffly. Fig. 28.)

To the exercises indicated in example 22 are to be added those for the flexibility of the fingers. (Example 23.) In particulars see Table II.

Example 23.

 etc.  etc. etc.

with each tone.

Wrist Exercise.

After a good, correct chord-position on a triad with white keys (Fig. 27) the hand sinks down as deep as possible,

Fig. 27.





Fig. 28.

— *without taking the fingers out of their position* (Fig. 29), and lift it back into its normal position.

The aim of this exercise is to make the wrist loose.

Fig. 29.



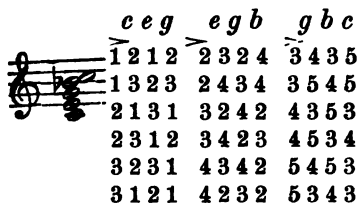
b) Chords of the Seventh.

Play the chords of the Seventh in just the same way as the triads, and join on to it the practice of examples 24 and 25.

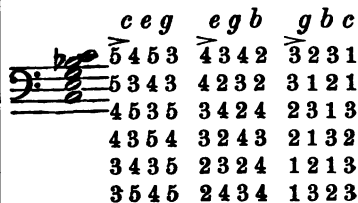
Example 24.



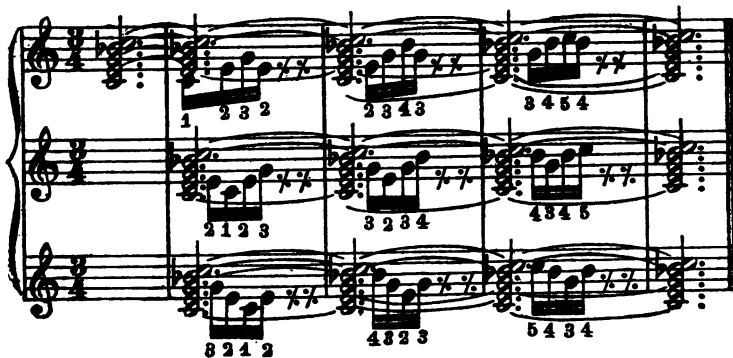
Right hand.



Left hand.



Example 25.



The arm here also remains dissociated from the playing. The playing is to be *legato*, *clear*, and *powerful*!

After these *special preparatory exercises* the chord on hand is struck all together in a powerful manner.

In order to constantly increase the stretch of the hand, play in the manner of examples 24 and 25 all triads, chords of the seventh, and their inversions with flattenings and

Example 26.

etc. To be transposed to all the 12 tones.

NB. For shortness' sake only the changes are given from here on.

sharpenings of the separate tones as example 26 shows. (To form the same in the most varied manner is left to the player himself.) The chord most difficult to grasp is practised specially according to example 24.

The result of these tedious and wearisome exercises may well be recompense enough in as much as with well-aimed, uninterrupted practice (not by fits and starts) so very much can be done even with the most inflexible and smallest hand. Take warning, however, against *overdoing* the exercises, — on account of the over-tiring of the muscles which so easily happens in connection with the wide spread of the chords. Let "step by step" be the rule always.

Here I recommend also from Tausig's "Daily Studies", IInd Book, Nos. 5 and 35.

2. a) Arpeggios.

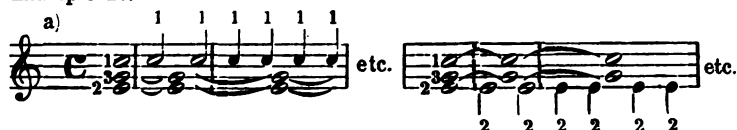
Preparatory exercise:


Example 27 a is an exercise in *raising* and *lowering* according to Table II.

Example 27 b according to Table III. (Example 6.)

One must not turn the elbow outwards (Fig. 11) on account of the more difficult crossing over, but cross simply from the wrist.

Example 27.

a) 

b) 

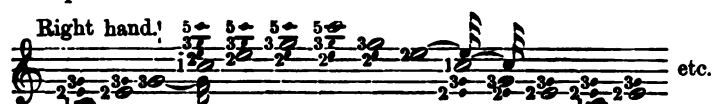
NB. The note heads indicate the notes to be prepared beforehand.

Triad Arpeggios.

Right hand.

Upward: fingers on the edge of the keys.

Example 28.

Right hand! 

a) b) c) d) e) f) g)

In Example 28 a, following the principle of preparation, the \bar{e} and \bar{g} are also silently placed at the same time as \bar{c} . Figure 30.

Fig. 30.





Fig. 31.

An undecided hovering of the fingers over the keys would be faulty.

Example 28 b. After striking *e* with finger 2 the thumb moves immediately towards its next position (to the *c* Fig. 31).

Fig. 32.





Fig. 33.

In Example 28 c, the \bar{g} is firmly tied with the following \bar{c} . The thumb is placed in the corner a (Fig. 32), and moves to the other corner of the key b , while the fingers glide over it to \bar{e} , \bar{g} , \bar{c} .

Fig. 34.



In Example 28 d, the thumb does not, as with the scales, remain lying prepared for return, but is gently removed (Fig. 33), and the hand follows in their movement the playing of the 2nd, 3rd, and 5th fingers, the wrist sinking somewhat at the same time in order to raise itself again quickly at the return. The passage of arpeggio-points receives thereby considerably more swing.



Fig. 35.

Downwards.

Example 28 e. The thumb is only placed upon its key *after the sounding* of the \bar{e} (Fig. 34), in connection with which \bar{e} remains down until \bar{c} has sounded.

Example 28 f. The thumb glides from a to b and is at once covered by the 2nd and 3rd fingers. (Fig. 35.)

The hand is thereby turned into a somewhat sloping position (entirely from the wrist) and remains so during the entire Arpeggio until the return.

Example 28 g. After \bar{e} still in the sloping position has been sounded, the hand again turns itself into the *straight*

position (Fig. 36), and the thumb places itself on *c*; fingers 2 and 3 remain lying over their keys prepared for the return.

The gliding over of the fingers, as in the case of all scales, has to take place in a **straight line and near the keys** (when the wrist can be somewhat lowered); *curves are to be avoided!* — The pose of the fingers is always inclined in the *direction of the Arpeggio* to aid in uniting the intervals. In the right hand they are accordingly inclined more



Fig. 36.

to the **right** in ascending, more to the **left** in descending.

All triads and chords of the seventh are practised in this way.

Left Hand.

Example 29 a. Left hand: At a) the hand turns from the straight position occupied at *C E G c* to the somewhat sloping position. (As Fig. 35, to the right.)

Example 29.

Left hand.

etc.

At b) after *g* still in the sloping position has sounded, it turns back again into the straight position (as Fig. 36, to the right) and remains so during the whole of the *downward* played Arpeggio. All details are exactly as in the right hand.

b) Rapid Arpeggio-playing.

Rapid playing is striven for exactly as in the case of the scales (Example 30), with the preparatory exercise more closely described in Table V. — I only repeat once more that the thumb is to be put down near the point, and according as the Arpeggio is played up or down (the thumb) has to move away quickly to its next position, or to be covered over until its turn to play.

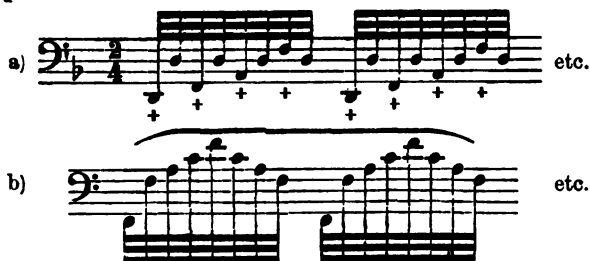
Example 30.
Right hand.



Referring to example 26 *triads and chords of the seventh* proceeding from one tone are now practised through 3 octaves in the most varied changes uniformly arpeggiated.

I should further like just to mention the method of playing a figure as it is shown e. g. in the 12th study of the "Art of Finger-dexterity" by Czerny. (Example 31, a.)

Example 31.



Here the notes of the real chord (which in example 31 are marked by little crosses) are played with fingers falling easily from above, during which a very small turning of the wrist is to be observed (Fig. 37), to give them more swing.

But so soon as pure arpeggios come, further on in the study (Example 31 b), they are played *normally legato* and *immediately from the key*, the fingers passing *closely over the keys*.



Fig. 37.

VIII.

aves.

1. Preparatory exercise: The hand grasps an octave *firmly* and securely, then *slowly* bends as far back as possible from the wrist, during uninterrupted counting, *without in the least altering the stretch of the hand*, — in order to strike the octave again powerfully without at all turning or correcting the fingers. (Example 32). (As mentioned at Fig. 21 the lower arm must here also remain in its horizontal position at the bending back of the hand.)

Example 32.



NB. During the pause the hand (without the arm) is bent as far back as possible during the continuance of the pause.

In order at the same time to attain a wide stretch, small hands especially have in this exercise to place the 5th and 1st fingers in the utmost corners of their keys.

On the white keys the fingers which stretch the octave have a more sharply curved posture, in order to avoid the danger of grasping two keys at once; on the black keys they must be more stretched out, but still always gently curved (as has been already mentioned with triads Fig. 28). In these positions for the time being, they are to be held *intrinsically firm*, which furthers the keeping up of the *octave stretch*.

2. Preparatory exercise: From the stretched octave the thumb (Fig. 38) is raised once on high, the 5th finger once,

Fig. 38.



— *likewise without altering the stretch*, — and let fall again quickly and powerfully on the key. (Example 33). The exercises

Example 33.



are to be done in strict time. — Take care that the finger on which the hand turns (Fig. 38 a) **does not bend in**, which through the lessening of the stretch arising therefrom would naturally have as a consequence an impure, if not an utterly false tone at the falling of the finger.

After these special exercises play the *scales, triads, and chords of the seventh* in octaves, and that *slowly* too, with wrist well thrown back, — *quickly* with wrist quite shortly thrown back. (Example 34.) In *very quick time* the movement of the wrist is almost like a mere quivering of the same.

Example 34. Right hand.



NB. For further musical examples I refer to Kullak's "School of Octaves" Part I.



NB. The thumb seizes its note without sounding it.

Example c) will probably be of great use also for exercising the strength of the little finger, which fails only too easily to keep pace with the thumb as regards intensity of tone.

IX. Double Thirds.

In a passage or scale in double thirds, the slurring of *both* the upper and lower series of notes can be for the most part merely illusory, and thus nothing can be laid down beyond the following rule: "The succession of notes which contains the melody (usually the upper one) must be the more *strongly emphasized*, and *be bound together* as closely as possible."

The result satisfies the ear which imagines that both the notes forming the third are slurred.

Therefore, in order to be able to control the Legato of these successions of tones the better, one might practise (not

Example 35.

Right hand. a)

NB. The lower series of notes is grasped with the others but silently.

Fig. 39.



the latter as well as of the double sixths is contained in the work by H. Schmitt already mentioned "Zirkelübungen" (Ausb. Ist Book), which however does not preclude one from making use of a fingering, running otherwise, lying possibly more convenient to one's hand.

The *chromatic scale* especially admits of several fingerings. The *result* thereby arrived at is always the chief thing. The means to the end cannot, on account of the difference in the build of the hand, be always exactly the same, as already mentioned at the beginning. Some fingerings of the chromatic scale may here be given. (Example 36).

Scales in sixths are to be practised like scales in thirds. I indicate here two kinds of fingering, that marked by Schmitt, and that used by myself.

X.

Trills.

a) The single Trill.

1. Preparatory Exercise.

Example 37 is played in perfect Legato, in the position of Figure 1. The fingers that are not playing are by no means allowed to join in the movement, just as *the fingers that are playing are not allowed to leave the keys.*

Example 37.



To be practised from slow up to the quickest time.



Fig. 40.

2. Preparatory Exercise.

The above exercise can be made more difficult, and the independence of the fingers that are playing can be still better verified, if the unemployed fingers simply touch the keys (Fig. 40) and do not press them down as in Fig. 1.

b) Trills in Thirds.

Practise the trills in thirds, example 38, in the same manner.

Example 38.

R. h.



The arm-muscles are not brought in to help even in Trills, which are played simply with the strength of the fingers.

Since the fingers are of various strength and natural power, the fingering of Trills is of an importance that must not be under-estimated. I should like therefore to add some remarks in reference to this.

In forte trills use the strongest fingers, as 1—3, 3—5, instead of 4—5 &c. A trill that passes from forte to piano is played at first with the strongest fingers and changes at the diminuendo to the weaker ones. Example 39.

Example 39.



A similar change of fingers is a good way of playing a long trill equally and without weariness (Example 40). (Of course the listener is not allowed to hear the change at all.)

Example 40.



If the position of the hand, and the equality of the trill, especially in chains of trills, make it seem advantageous, then the 3rd and 1st fingers are taken to shake with as in example like No. 41.

Example 41.



In modern compositions especially, one can execute the trill with great effect and at the same time with less technical difficulty with two hands also. But at the end of the

shake one hand usually takes over the execution of the same in order to make the union with the turn and the following passage more smoothly.

Octave trills are not further mentioned here.

The thumb, as often mentioned, may only be put down at *the point* even in the trill. One must go on to rapidity but *very gradually*, in order that *equality* may be strictly observed; for the secret of a brilliant trill lies in *that* more than in rapidity.

Respecting the division of the trill, uniting it with the after notes &c. I refer to J. A. Pacher's „Der Pianist der guten Schule“, IV Pt. which explains all this in an excellent way.

XI.

Glissando.

Upwards the single Glissando in the right hand is executed with the nail of the 3rd finger.

Fig. 41.



Downwards the greater number play it with the thumb; but this method makes the glissando seem hard and blustering.

The execution is better with the 3rd finger again (Fig. 41) on account of the greater softness thereby attained.

For example in Liszt's "Ungarische Fantasie" this last method of execution is of more sonorous effect than if one were to rattle down with the thumb.

Double glissando is now hardly ever written in later compositions.

XII.

On the use of the Pedals.

For the correct use of the Pedals there are only 2 rules.

1. Consideration of the harmony relations.
2. The ear.

What cannot be adequately decided by the one is to be settled by the other.

Listen attentively to yourself; in doubtful cases choose the lesser evil (that which sounds less bad), if this must be done for the sake of the whole in order that important notes may not be allowed to become imperceptible or passages to sound dry.

Listen to yourself, criticize yourself, try in many ways how it sounds better and purer, make the harmonies clear to yourself with it all, — then you will use the pedal intelligently.

I should like to call very special attention to one method of using the pedal, viz "the following (= after-entrance) of

Example 42.

The musical score for Example 42 is presented in two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with several measures, including a half note and a quarter note. The lower staff is in bass clef with the same key signature and time signature. It features a dense pedal point consisting of many chords, each marked with a '+' symbol. Below the bass staff, there are labels 'P.' and '*' indicating pedal points and specific markings. The first 'P.' is under the first measure, followed by a '*' under the second. The second 'P.' is under the third measure, followed by a '*' under the fourth. The third 'P.' is under the fifth measure, followed by a '*' under the sixth. The fourth 'P.' is under the seventh measure, followed by a '*' under the eighth. The score is labeled 'espressivo' in the first measure of the bass staff.

etc. etc.

etc. etc.

P. * P.*P.* P. * P.*P.* P.*

the pedal". This is made most clear by an example. Let us take the Prelude E Minor No. 4 of Chopin and use the pedal as follows: Ex. 42.

Then with attentive listening we shall observe at each little cross a pause occasioned by the raising of the pedal and by the dying away of the chord consequent thereon, until a new one begins. But if one pedals according to the signs now given,

Example 43.

P. *P. *P.

etc. etc.

etc. etc.

*P. *P. *P. *P. *P.*P. *P.

so that the pedal is held down as far as to the next harmony, but immediately after the sounding of the new note is let go and quickly put down again, no pause ensues. The ear has the sensation of a perfect union, — in connection with which the change of the pedal must of course take place so exactly that one also forthwith hears the new harmony pure.

Of course practice is necessary for this, since the foot in compliance with its former habit is inclined to put down the pedal afresh coincidently with the new harmony; therefore this use of the pedal is also to be practised separately for its own sake, in order to have complete attention directed thereto. In this example therefore only the chords of the left hand would be for practice with the pedal.

Here the case has occurred in which one chooses the less of two evils; for the involving of the harmony in what is foreign to it is so short, indeed with correct treatment almost entirely inaudible, that it is in any case preferable to the pause which, according to the rule "New harmony, new pedal", would arise, and would divide the stream of harmonies.

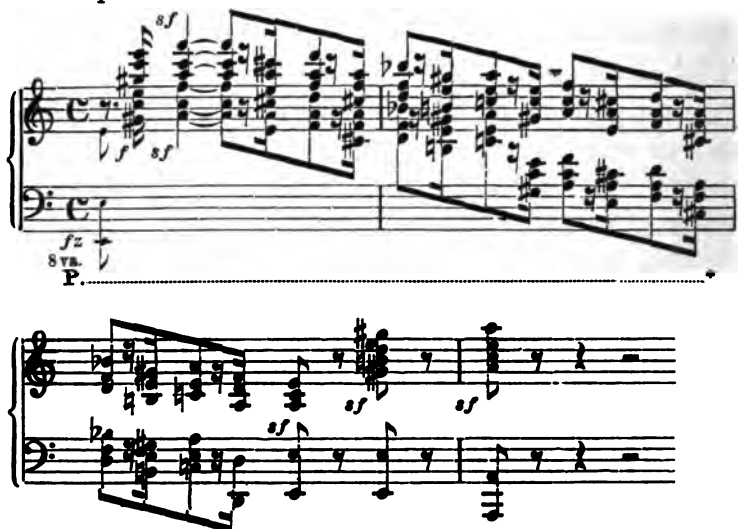
In scales observe the rule that the pedal is only to be applied towards the upper end of the Piano, because the clear upper tones are more distinctly audible.

The upper ends of the scale, when they reach into the three and four-lined octave, should therefore be rounded off with the pedal, while towards the lower end of the Piano even from the two-lined octave, no pedal is allowed to be used, because the deeper tones without that melt more into one another, on which account from the one-lined octave downwards one sooner plays the scale non-legato, in order to detach the tones clearly from one another.

Many effects depend upon skilfully making the most of the pedal. So, e. g. the beginning of the Schumann Concerto in A Minor will sound much more brilliant, if the first octave of the orchestra E is struck simultaneously on the Piano (as an octave) and held on continuously with the pedal, up to the middle of the next passage.

The passage will thereby sound fuller, and the ear, which hears the last chords "pure" without pedal, is deceived in that it imagines the whole passage played without pedal.

Example 44.



One would certainly soon observe the difference, if there-upon the passage were actually played without any pedal at all. — But the listener in the concert-hall is perfectly satisfied with the effect of the first example, and does not further puzzle his brains over the difference in such experiments of the study.

These and similar pedal tricks must be directed only by the finest understanding and taste for sound-effects, if they are not to have an unmusical result.

Nevertheless with correct and felicitous employment, a wide field is open to the pedal to give to the playing the most brilliant effects.

Not vainly does Rubinstein say "Good pedalling is half the play"; but since so very much depends upon a right use of the pedal, one should therefore not grow weary of trying again and again, how it sounds finest and best, and not forget withal to ask "the ear" that best of judges. If this is at the beginning not yet so finely trained, it gradually becomes more critical and inventive. Sharpened through

strained attention, refined and become sensitive through the necessary training in musical theory, it will also at last constantly light upon the right thing.

XIII.

Musical Execution from a broad theoretical point of view.

Little as never so accurately marked editions would be able to produce a perfectly musical execution of the pieces in question, — just so little would exhaustive and well turned words be able to do it.

This side of the art pertains always to the individuality of the player, — to his talent and taste.

A man of no talent even with the exact observance of each smallest accent will not bring the piece in question aesthetically nearer the hearer, while conversely a talented one needs no rules and signs of execution whatever in order to bring to life the musical matter lying before him and to force the hearer into sympathy.

But up to a certain point general rules of execution can be laid down, which, I should like to say, are to be looked upon as a kind of bulwark against direct acts of bad taste. The gifted person will find even these rules self-evident; but he who does not draw them from his own inner self, must be directed by them to the right way, so far as this is at all theoretically possible.

These chief rules would be:

1. An ascending phrase of melody is generally played crescendo, a descending one diminuendo. Ex. 45.

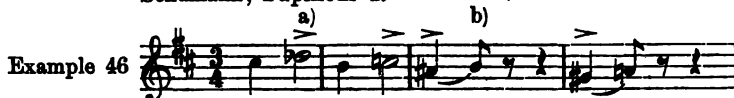
Chopin: Prélude No. 6.

Example 45.



2. Of two consecutive notes unequal in length, the longer has the accent.

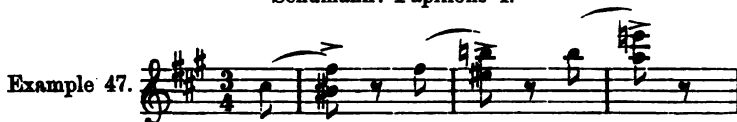
Schumann; Papillons 1.



3. The rhythmical accent is to be observed, e. g. in $\frac{1}{4}$ time $\dot{1}$, 2, $\overline{3}$, 4; in $\frac{3}{4}$ time $\dot{1}$, 2, 3 and in $\frac{6}{8}$ time $\dot{1}$, 2, 3, $\overline{4}$, 5, 6, and so on.

NB. \wedge denotes the principal, $>$ the secondary accent.

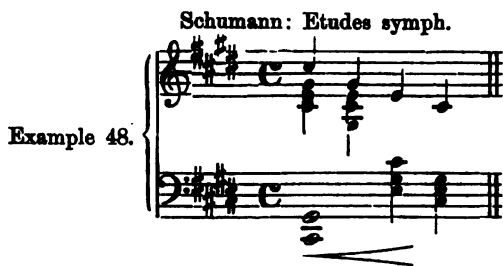
Schumann: Papillons 4.



4. One should first sing the phrases on hand, and transfer them to the Piano; thereby notes that belong together will escape being falsely separated, and conversely notes that are to be played separately will not be joined together.

The reader might very well add "If one can sing correctly". I subjoin therefore immediately: "Every Pianist should prosecute studies in singing or at least be able to play a stringed instrument (in the latter case correct bowing stands in the place of correct breathing); but in any case he should hear good, tasteful singers and derive advantage therefrom for execution on his more inflexible instrument."

I again emphasize the fact that the above rules are to be apprehended simply as a "general" guiding principle which can undergo various modifications. Thus Composers themselves often give contrary indications inasmuch as they mark an ascending melody diminuendo, and a descending one crescendo.



Now and then Composers suggest an accent which is in opposition to rule 3. The example used by us (47) changes the accentuation some bars later, (Example 49).



Rule 2 perfectly coincides with rule 1, when the long note is the *higher* one, but if the long note is the *lower* one, then the first rule is overthrown by the second through the musical preponderance of this note. In this case the lower note receives the accent, while the higher note, which should properly be played crescendo, is sounded more weakly, and becomes somewhat shorter in value. Example 46 b.

It is to be observed that although all the three rules cannot always be upheld *at the same time*, yet they are never all invalid together. The occasional "when" of the predominance of one rule over the other is in part signified by the Composer himself, as already remarked, in part the Pianist will gradually find this out of himself by continuous comparison, if he possesses the natural musical instinct for it.

These bases are indeed narrow enough; but since the true germ of fine execution lies in the man himself, the above rules, as well as signs of execution generally, can only be of consequence as supports on which the seed climbs up as it grows.

XIV.

On Study in general.

Motto: Learn to hear thyself.

However much "mechanical exercises" have been elucidated in the preceding chapters, just so little is it permitted to confound them with "mechanical practising".

Each one of the exercises, like the study of each piece, of each passage, of each simple scale, needs the whole attention, the most strained ear.

As mentioned at the beginning of this book one should not practise long and not play one and the same passage too often consecutively; each exhausts the power of judging; in that way one only makes a martyr of himself and the neighbourhood — the profit derived from it nevertheless amounts to nothing.

Before all things practise slowly, for only in slow time can each single note be proved; further accustom yourself after once playing over a phrase or a single passage "to listen to the same mentally".

This "hearing one's self internally" is the secret of correct practice, of rational working.

What is not grasped during the playing, is perceived in the quiet listening; mistakes, inequalities, false sound-effects, all this comes first in this way mentally to the ear.

To rattle down one and the same passage ten times, — a hundred times, till it is familiar to the fingers, what foolish practice, what waste of time, what boundless suffering for fellow-creatures, and what injury to the physical constitution of the person concerned!

Only through such practice are so many hands that have been over-played called into existence, — and to what purpose? Through rational practice with so much less din one attains to the same, — nay to more! because that which has

been learned abides not only in the unreliable fingers but also in the head.

Interpret the passage in your mind, which you wish to practise, by reading it through, without playing it, and listen to it internally! Not till then play it through slowly and attentively, consider now in connection with the above-mentioned "hearing one's self internally", how the faults so discovered are to be corrected, play the passage through again with the judgment derived from this, and so on, always correcting first mentally, afterwards with the fingers, until at last you are satisfied.

If a passage will not form itself satisfactorily to-day, do not force it; taken up again in some days it will show itself more pliant.

Only do not believe that an uninterrupted practice of several hours, as many a young artist believes he must of necessity do, is useful: — quite the reverse! That which lasts over $1\frac{1}{2}$ to at most 2 hours is certainly "mechanical exercise": — rather study in smaller spells that mind and muscle refreshed may be able to devote themselves to the same.

I should like to discuss another topic — that of "Flying through Studies". Czerny, Clementi, Moscheles, Kessler, Kleinmichel, Köhler, Kullak, — up to 100 and more studies are often where possible consumed in one year.

And what profit has this hundred-study player at the end of the year? He will not be able to play a single one faultlessly.

With him who selects one or other work for study as seems best to him, (a work) which is on a par with his stage of ability, who picks out the studies which refer to the separate parts of technic, but studies these few thoroughly, penetrates into all their advantages, and makes them his own without fault, i. e. not only finishes them technically

but learns to play them with taste, — with *him* the case is different.

While in the first case of the many studies nothing remains to the student but the memory of their existence, in the second case their proper aim will be fulfilled by the few studies, — that is to say the part of technic which they contain will be really attained to.

I should like also to recommend to sympathetic reflection the *Tricks* that are advantages for the hand, little stratagems for the brilliant arrangement of many a technical part. Ladies especially whose physical strength is for the most part smaller than is the case with men (not as with M^{me} Carreño by way of exception) ought to grasp at this resource. When we observe the playing of individual virtuosi, we perceive that each one has worked out such an art Trick for himself, through which he makes specially brilliant this or that side of technic, and holds the public enthralled thereby. Unfortunately with this is often combined the fault that they make this at last quite too audible, — which then weakens the truly artistic impression of the whole.

One can neither enter theoretically into particulars of these “tricks”, nor show them through illustrations, since either would simply lead to misconceptions. The cinematograph alone could in the last resort give an idea of them.

If I nevertheless attempt, with the help of the following figures, to represent one such trick, it is only in order to make clear what I wish to be understood by these “advantageous things”.

A chord e. g. will sound more brilliant with less expenditure of strength if, immediately after striking it, the hand is withdrawn sideways and somewhat downwards. Fig. 42. That is not to say, however, that the chord cannot be played just as brilliantly with the help of some other movement, which is perhaps more convenient to another hand. If, for



Fig. 42.

example, immediately after striking the chord the hand is thrown well upward from the wrist (Fig. 43), in order to assume its normal position again at once, this movement will give the chord a more brilliant tone without greater expendi-

Fig. 43.



ture of strength. I shall be credited if I maintain that such "advantageous things" can only be taught practically. It is, however, best when each Pianist tries to find out such things himself relatively to the build of his hand. To the thinking and therefore inventive player many facilitations, many savings of strength in technical parts are thereby rendered possible. I should wish only to guard myself that these tricks just mentioned which are distinctly movements for the production of a certain tone-effect, are sometimes exchanged for "affected gestures" which last are as objectionable as they are irrational, and will mark only a certain and for the most part non-existent virtuosity.

For the attainment of great certainty in striking (the notes) the following exercise is to be recommended: form an idea of any chord, and without looking at the finger-board, try to strike it. Practise that often until you are sure in striking. — This exercise also furthers a good position of the body since by it one comes to not being obliged always to bend the head towards the key-board, in order to be sure what one is about.

The Pedal is a good means of testing the purity of a passage. Play through as an Arpeggio and with the pedal e. g. any chord of the seventh that may occur, and hold down the pedal even after the passage has been played. If any impure or false sounds be produced they will continue to sound remorselessly, because the pedal sustains them.

Thus after all that has been said one has to take two theses for the guiding rule in study!

1. Not "how much" but "how" one practises is the important point.
2. Listen yourself to your playing, reflect upon it, and be your own severest critic!

XV.

Tips and Hints for learning by heart.

If any one purposes to learn a piece by heart, do not for mercy's sake sit down at the Piano to thrash it out for yourself bar by bar, but read it (of course in smaller sections) and impress upon yourself exactly the harmonies, sequence of passages, positions &c. without playing. Afterwards try to reproduce upon the Piano from memory what has been read in this way, and repeat this procedure restoring by previous reading in every case that which has escaped the memory, until you are master of the piece.

Learn by heart through reading in this way, and carry on the proof whether it is safely in the head in the following manner: Choose e. g. the 4th bar; mentally go accurately through bars 1, 2, and 3, *without* looking at the keyboard, and then begin to play the 4th bar upon the Piano. Then every note, its position and fingering must be strictly correct: — you will probably often detect yourself in inaccuracies, even when you imagined you knew the piece very well by heart. — So proceed further, choose the 7th bar, play mentally the 5th and 6th bars, and begin again to play the 7th bar upon the Piano.

A piece must be as it were *inscribed* in the head, before one can say one possesses it in the repertoire. Learned thus one will not forget it so easily, and even a large composition, as a Sonata or a Piano Concerto, after a long cessation from playing needs only playing through several times attentively for you again to be thoroughly master of it.

Accordingly it is not enough that the fingers alone know it; at the slightest noise, the rattling of a concert chair, they (the fingers) can leave the executant in the lurch, — and, — how then if one does not mentally see every note before him? The fingers once disturbed in their course by

the agitation &c. do not return again of themselves into the right track, and therefore cannot even give any help in the dilemma which under these circumstances means to remain stuck and to be obliged to stop short.

How much more quickly one learns by heart in the way described above than when one leaves it to the fingers alone until they have played the piece times without number, so that at last they run it over by themselves!

Begin to play a passage some way on in it, not always from the beginning, but, continually from the most difficult place where it is least familiar to the fingers.

A knowledge of Harmony of course uncommonly facilitates learning and playing by heart, and one will be able to impress the harmonic successions more lastingly upon himself with much greater ease, if he is familiar with their nature.

Here also the rule is not to play much but rather to think. Playing before some one often is a well known means of becoming quite sure of the pieces. Still self-criticism must not rest even then, — must not let the attention be lulled to sleep by the praise one may possibly win.

In support of this I further cite in conclusion an utterance of that Titan of the Piano Rubinstein, which says "Play much before others, but not before male and female cousins, but before strangers, and observe closely the impression which the playing makes. Ask yourself then what is to be blamed for the greater or less pleasure, and learn from that".

Ever and anon it is listening to one's self, proving and criticising one's self which alone leads to progress, to an ever higher grade of perfection in artistic ability.

And especially in Technic to which this book is mainly devoted, it is the head which must control the fingers, so that they may become sure and brilliant means for reproducing the expression of the moods of the soul.



Appendix.

A detailed Study of the I and II Studies of Ozerny's "Art of Finger dexterity".

Mobility of the fingers with quiet hand.

Molto allegro. (M. M. ♩ = 92.)

op. 740 1st part.

1. a)

1. a)

5

4 5

4

3

5

b)

5 4 3 2 1

4 5

This page contains six systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements such as notes, rests, and fingerings.

- System 1:** The first system shows a treble staff with a 4-measure rest and a 5-measure rest. The bass staff contains a continuous eighth-note pattern.
- System 2:** The second system features a treble staff with a 3-measure rest and a 3-measure rest. The bass staff contains a continuous eighth-note pattern.
- System 3:** The third system shows a treble staff with a 2-measure rest and a 2-measure rest. The bass staff contains a continuous eighth-note pattern.
- System 4:** The fourth system features a treble staff with a 2-measure rest and a 2-measure rest. The bass staff contains a continuous eighth-note pattern.
- System 5:** The fifth system shows a treble staff with a 2-measure rest and a 2-measure rest. The bass staff contains a continuous eighth-note pattern.
- System 6:** The sixth system features a treble staff with a 2-measure rest and a 2-measure rest. The bass staff contains a continuous eighth-note pattern.

The musical score consists of seven systems, each with a treble and bass staff. The notation includes various musical elements:

- System 1:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes.
- System 2:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.
- System 3:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.
- System 4:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.
- System 5:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.
- System 6:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.
- System 7:** Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes and a triplet of sixteenth notes. Dynamics include *dim.* and *p*.

The notation is written in a style typical of 19th-century musical manuscripts, with various ornaments and fingerings indicated.

This page contains six systems of musical notation for a piano piece. Each system consists of a treble staff and a bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings (p, f). Fingerings are indicated by numbers 1 through 5. The piece concludes with a final double bar line and a repeat sign.

This page contains seven systems of musical notation, each consisting of a grand staff (treble and bass clefs). The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Treble clef has a half note G4, a quarter rest, and a half note G4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *cresc.* (above bass staff), *f* (below bass staff).
- System 2:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *sf* (below bass staff).
- System 3:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *sf* (below bass staff).
- System 4:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *dim.* (above bass staff).
- System 5:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *f* (below bass staff), *pp* (below bass staff).
- System 6:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *f* (below bass staff).
- System 7:** Treble clef has a half note G4, a quarter note A4, and a half note B4. Bass clef has a half note G2, a quarter note A2, and a half note B2. Dynamics: *pp* (below bass staff).

The musical score consists of six systems of staves, each with a treble and bass clef. The notation is as follows:

- System 1:** Treble clef has eighth-note patterns. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *f* and *p*.
- System 2:** Treble clef has eighth-note patterns with a triplet of 3. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *f* and *p*.
- System 3:** Treble clef has eighth-note patterns with a triplet of 3. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *p* and *f*.
- System 4:** Treble clef has eighth-note patterns with a triplet of 3. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *p* and *f*.
- System 5:** Treble clef has eighth-note patterns with a triplet of 3. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *p* and *f*.
- System 6:** Treble clef has eighth-note patterns with a triplet of 3. Bass clef has eighth-note patterns with a triplet of 3. Dynamic markings include *p* and *f*.

The piece concludes with a double bar line and a final note in the bass clef.

The musical score is organized into six systems, each consisting of a grand staff (treble and bass clefs). The notation includes various musical elements:

- System 1:** Treble staff begins with a measure marked '8' and a '5' below the staff. The bass staff has a triplet of eighth notes marked '3'. The second measure of the bass staff is marked 'p' (piano) and '5'.
- System 2:** Treble staff has a first fingering '1' above the first measure. The bass staff has a first fingering '1' above the first measure and a 'cresc.' (crescendo) marking above the second measure. The bass staff also has a '5' below the first measure.
- System 3:** Treble staff has a 'cresc.' marking above the first measure. The bass staff has a '5' below the first measure.
- System 4:** Treble staff has a first fingering '1' above the first measure and an 'f' (forte) marking below the first measure. The bass staff has a '2' below the first measure, a '4' below the second measure, and a '5' below the third measure.
- System 5:** Treble staff has a first fingering '1' above the first measure. The bass staff has a '4' below the first measure.
- System 6:** Treble staff has a first fingering '1' above the first measure. The bass staff has an 'fz' (forzando) marking below the first measure.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a standard musical staff format, with treble and bass clefs. The piece is in 3/4 time, as indicated by the time signature in the first system.

The first system shows a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melodic development in the treble staff. The third system features a treble staff with a melodic line and a bass staff with a supporting line, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fourth system shows a treble staff with a melodic line and a bass staff with a supporting line, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The fifth system shows a treble staff with a melodic line and a bass staff with a supporting line, marked with a piano (*p*) dynamic and a crescendo (*cresc.*) marking. The sixth system shows a treble staff with a melodic line and a bass staff with a supporting line, marked with a piano (*pp*) dynamic and a *dolce* marking.

Key musical elements include:

- First System:** Treble staff with a melodic line, bass staff with a supporting line. Fingering: 8, 2 1 2, 2 1.
- Second System:** Treble staff with a melodic line, bass staff with a supporting line. Fingering: 8, 2 1 2, 2 1 2.
- Third System:** Treble staff with a melodic line, bass staff with a supporting line. Dynamics: *p*, *cresc.*
- Fourth System:** Treble staff with a melodic line, bass staff with a supporting line. Fingering: 4 5, 4 5.
- Fifth System:** Treble staff with a melodic line, bass staff with a supporting line. Fingering: 4.
- Sixth System:** Treble staff with a melodic line, bass staff with a supporting line. Dynamics: *pp*, *dolce*.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols and dynamics:

- System 1:** Features a treble staff with a key signature change (one sharp) and a bass staff with a melodic line. A crescendo hairpin is present.
- System 2:** The treble staff has a key signature change (two sharps). The bass staff continues the melodic line. A *pp* (pianissimo) dynamic marking is present.
- System 3:** The treble staff has a triplet marking (*3*) and a *leggierissimo* (very light) dynamic marking. The bass staff continues the melodic line.
- System 4:** The treble staff has a *cresc.* (crescendo) marking. The bass staff continues the melodic line.
- System 5:** The treble staff has a *cresc.* marking. The bass staff continues the melodic line.
- System 6:** The treble staff has a *ss* (fortissimo) dynamic marking. The bass staff continues the melodic line.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece concludes with a final chord in the bass staff.

Study I. Method of practice.

With the help of everything so far separately learned go to the study of the preceding Study, as well as of the following one, both of which as practical illustrations of what has hitherto been said are unsurpassable.

In doing so one will employ the separate stages of special exercise in order more safely to reach the goal: — "*Purity, Smoothness, Brilliancy* of tone, at the high speed demanded".

Method of practising the semiquavers.

1. With observance of the hand and finger posture as Table I, Fig. 1 explains, the semiquavers are practised *alone as slowly as possible in perfect Legato* (Table IV, 1). — Count 1 and 2 and 3 and 4 and, — so that each number comes at the accent; it is on this account preferable to counting *eight*.

Strive for a tone *as large and full as possible* in the *forte* (*played from the fingers alone*, which do not leave the upper surface of the keys, see ex. 15); let the *piano* be *fine*, but *clear and with carrying power*. (In this the fingers are raised aloft. See ex. 16.)

2. Rapid playing is brought about as in Table V, Exs. 14 and 16, and one should proceed at one time always up to the 4th finger, at another time always up to the 2nd finger, — *both of them weak fingers*. (Example 50).

Example 50.

a)

b)

etc.

At the same time attention is to be paid that at the strong after-pressure the finger does not assume false positions as Figs. 2 and 3 show, but always remains roundly curved, and also does not leave the upper surface of the keys at the forte.

3. After this study in detail play the study through (always one hand only) gradually increasing the speed beginning with M. M. ♩ = 40. (Approximately as follows: M. M. ♩ = 40; 50; 60; 72; 88; 92; 100; 138; 144; ♩ = 92.) — But stay longer at the slower Tempi, because through them the individual fingers are strengthened and trained more than in quick playing.

The crossing over in scale-passages must take place near the keys (Fig. 10).

Special attention must be given to the chief rules of thumb-playing. (Table III pp. 9—18.)

Remarks on individual passages.

In places like example 51 (page 69, bar 9) the thumb after the sounding of the upper octave \bar{e} has to place itself along with the other fingers in readiness on the keys that are to be struck next. — At the octave \bar{e} seize the note with a movement of the hand such as Fig. 37 indicates.

Example 51.

Fingers in readiness. $\begin{array}{ccccccc} 4 & 3 & 2 & 1 & 2 & 3 & 4 \\ 1 & 1 & 1 & 1 & 2 & 2 & 2 \end{array}$

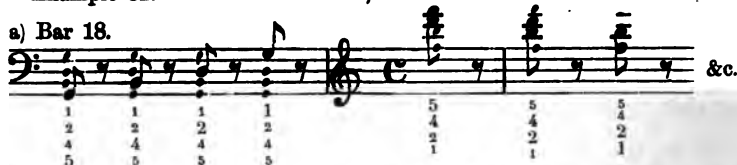
In bars 3, page 67 as well as 6 and 7 page 70 (example 46 a, b) grasp the notes, allowing for the intervals, not singly, but with the fingers which silently *prepare* the whole chord *beforehand*.

In the 5th bar page 71 (example 47) do not raise the little finger immediately from the upper \bar{e} , but unite the interval of the

Example 52.

b) Bars 53 and 54.

a) Bar 18.



9th as much as possible, — again with the turn of the wrist described in Figure 37.

Example 53.



Method of playing the chords.

The chords (e. g. bar 2 page 65) are powerfully struck from the immediate surface of the key. In this act the hand is the lowered somewhat (Fig. 42), but quickly brought back aga into its anterior normal position.

The aim of this movement is to relax the tension of the muscles produced by the powerful striking. — After the

Fig. 44.



tone has sounded, nothing further is to be altered in its intensity, whether the hand holds the chord firmly or but lightly in its grip. — But the hand rests through the above relaxation from chord to chord, and remains unwearied up to the end.

Since the upper tones of the chords have a kind of melody they must be made audible with special clearness by means of a stronger stroke of the 4th and 5th fingers.

The connecting of one chord with another is to be attained through *silently changing* the fingers as accurately indicated in the study.

In bar 7 page 70 the 3rd and 4th crotchets are played in such a way that the wrist is lowered after the striking of the chord in order to raise itself again well up at the striking of the \bar{f} thereby of itself weakening the tone.

The staccato chords are to be played lightly with the wrist *away from the key*.

Of the last two chords of the study the first is powerfully, staccatoed with great brilliancy. For more accurate explanation of the execution see "Tricks", page 59.

The last chord is played again according to Fig. 42.

Not until you are secure in each hand should you proceed to the careful, slow playing of both together which also is gradually intensified according to the Metronome.

At *a, b, c* in the Study attention is to be given to an oft-mentioned important chapter which is there called "Preparation". — In each of the places mentioned the hand has already to silently grasp the next chord during the pause. At first this principle of preparation offers difficulties, still it is absolutely necessary for sureness and purity especially in very rapid time. At the last moment the hand can also miss the chord, — in any case it is not unfailing *without preparation*.

There are therefore no pauses for the player; they must serve him as helps to preparation for the next passage.

During the pause of the 1st bar, accordingly, the right hand must already stand over the first chord.

At the 2nd half of the 5th bar the hand silently grasps the following chord in anticipation.

This is to be observed not only in this but in every piece, and lends great sureness to the playing.

Do not fail therefore to turn this advantage to account.

The passage of the thumb.

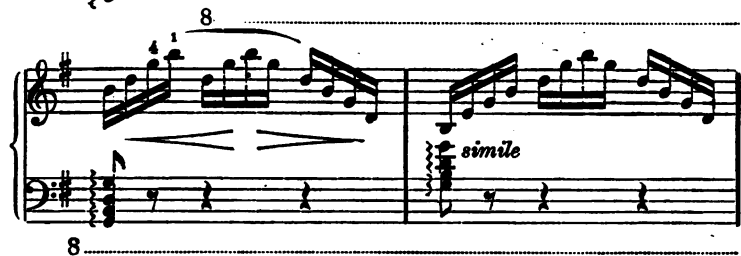
Allegro vivace. (M. M. ♩ = 60.)

2.

The musical score is written for piano in D major (two sharps) and 3/4 time. It is marked 'Allegro vivace' with a tempo of 60 beats per minute. The score is divided into three systems, each with a treble and bass staff. The first system includes fingerings (1, 2, 3, 1) and a piano (p) dynamic. Pedal points 'a)' and 'b)' are marked with asterisks. The second and third systems continue the melodic and harmonic development with various articulations and dynamics.



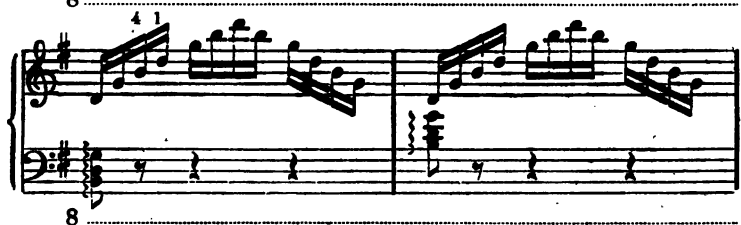
First system of musical notation. Treble clef, key signature of one sharp (F#). The right hand plays a series of eighth notes with slurs and accents. The left hand plays a simple accompaniment of eighth notes.



Second system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a measure marked "8" and a measure marked "simile".



Third system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a measure marked "8" and a measure marked "cresc.".



Fourth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a measure marked "8" and a measure marked "4 1".



Fifth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a measure marked "8" and a measure marked "3 1".



Sixth system of musical notation. Treble clef, key signature of one sharp (F#). The right hand continues the eighth-note pattern. The left hand has a measure marked "8" and a measure marked "5 2". The system ends with the instruction "Ped.".

non legato.....

1 5 3 2 1 3 2 3

dim.

p

Ped.

non legato.....

p 1 5 1 3 2 3

Ped.

ore - - -

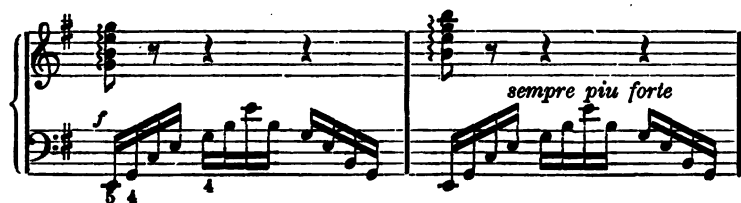
simile

scen -

1 3



First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "do" is written below the first measure. The system ends with a double bar line and a fermata over the final chord.



Second system of musical notation. Treble clef, key signature of two sharps. The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "sempre piu forte" is written above the second measure. The system ends with a double bar line and a fermata over the final chord.



Third system of musical notation. Treble clef, key signature of two sharps. The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "2 1" is written below the second measure. The system ends with a double bar line and a fermata over the final chord.



Fourth system of musical notation. Treble clef, key signature of two sharps. The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "5 3 2 1 3" is written below the second measure. The system ends with a double bar line and a fermata over the final chord.



Fifth system of musical notation. Treble clef, key signature of two sharps. The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "2 1" and "1-2" are written below the second measure. The system ends with a double bar line and a fermata over the final chord.



Sixth system of musical notation. Treble clef, key signature of two sharps. The right hand has a whole rest and a half note G#4. The left hand plays a descending eighth-note scale: G#4, F#4, E4, D4, C4, B3, A3, G3. A "p. à p. cresc." is written above the second measure. The system ends with a double bar line and a fermata over the final chord.

Ped. * Ped. 6

The image displays a page of musical notation, likely for piano, consisting of six systems of staves. Each system contains two staves, one with a treble clef and one with a bass clef. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '2') and a slur over a quarter note. A 'Ped.' (pedal) marking is present below the bass staff. A 'simile' marking is present below the bass staff.
- System 2:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '2') and a slur over a quarter note.
- System 3:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note.
- System 4:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note.
- System 5:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note.
- System 6:** Treble staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note. Bass staff has a triplet of eighth notes (labeled '3' and '1') and a slur over a quarter note.

Dynamic markings include *sf* (sforzando) and *ss* (sustained). A 'Ped.' (pedal) marking is also present. The notation is written in a clear, professional style, typical of a musical score.

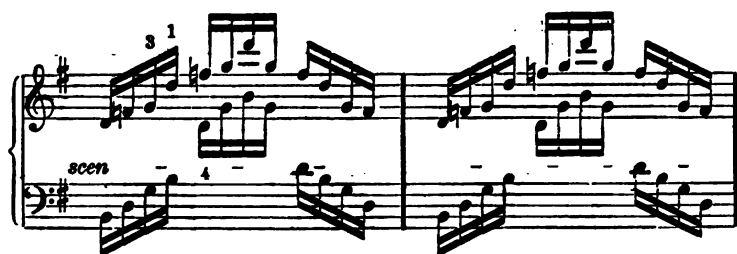
First system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Pedal point is marked with a '4' and 'Ped.' below the staff.

Second system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Pedal point is marked with a '3' and 'Ped.' below the staff. The word *simile* is written below the bass staff.

Third system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Pedal point is marked with a '3' and 'Ped.' below the staff. The word *non leg.* is written above the treble staff.

Fourth system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Pedal point is marked with a '5' and 'Ped.' below the staff.

Fifth system of music. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Pedal point is marked with a '4' and 'Ped.' below the staff. The word *simile* is written below the bass staff. The words *poco à poco* and *cre* are written above the treble staff.



8. 1 4 4 3 non legato.
ff. *dim.*
Ped.

1
p.
Ped.

1 4 1
Ped.

dimin. *p.* *a*

p. 1

pp
Ped.

Detailed description: The image shows a page of musical notation for piano, consisting of six systems of staves. Each system has a treble and bass clef staff joined by a brace. The key signature is one sharp (F#). The notation includes various musical elements:
- System 1: Treble staff has a sequence of eighth notes with fingerings 8, 1, 4, 4, 3. Dynamics include *ff.* and *dim.*. The instruction 'non legato.' is written above the staff. The bass staff has a long pedal point (F#) with a 'Ped.' marking.
- System 2: Treble staff has a single eighth note with fingering 1. The bass staff has a sequence of eighth notes with fingerings 4, 4, 1. Dynamics include *p.*. The instruction 'Ped.' is written below the staff.
- System 3: Treble staff has a sequence of eighth notes with fingerings 3, 3, 1. The bass staff has a sequence of eighth notes.
- System 4: Treble staff has a sequence of eighth notes. The bass staff has a sequence of eighth notes. Dynamics include *dimin.*, *p.*, and *a*.
- System 5: Treble staff has a sequence of eighth notes. The bass staff has a sequence of eighth notes. Dynamics include *p.*.
- System 6: Treble staff has a sequence of eighth notes. The bass staff has a sequence of eighth notes. Dynamics include *pp*. The instruction 'Ped.' is written below the staff with a dashed line.



II Study. Method of practice.

The semiquavers are again practised alone.

Pay particular attention to bar 1 (example 54 treats it in detail) since a similar figure runs through the whole study.

Example 54.



NB. At *c*) the hand turns into the oblique position, at *b*) rights itself again into the straight position and remains therein up to *d*) and so on.

In the matter of finger and hand posture I refer to Table VII, in which the *c* Major Triad was treated in detail. In order to expedite the swing of the reversion the wrist is lowered a little, as at *e* (in Fig. 33), so here at *b* (example 54 a), by which means in this study especially, the natural accent also will be adequately given, (lowering of wrist and sounding of *b* to be compressed into one movement) the thumb is lightly taken off after the ensuing stroke of the 2nd finger,

and the hand in its movement allowed to follow the play of the 2nd, 3rd, and 5th fingers.

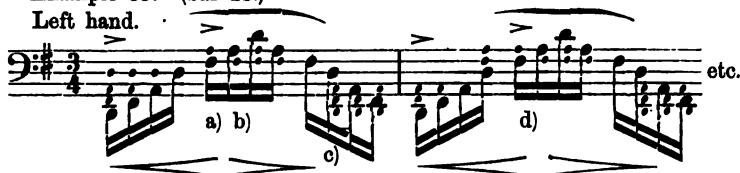
At *b* (example 54) where the hand at *b* again draws itself into the straight position, the wrist raises itself automatically into the normal position.

All the other bars are to be played like the first.

In the left hand the wrist in Example 55 (Study bar 25) is lowered at *a* # (*a*) as in Figure 33 with the right hand. In returning it is raised at *c*) after the under-passage of the thumb.

Example 55. (bar 25.)

Left hand.



NB. At *a*) the hand turns into the somewhat oblique position, at *b*) turns again into the straight position, and remains there up to *d*). —

In the disjoined chords as soon as they have to be played legato, the crossing over has to take place near to the keys.

In bar 4 the 8th is to be played connectedly with the 9th semiquaver (forming a Tenth) with the turn of the wrist described in Fig. 37.

Method of playing the chords.

The chords are lightly, quickly and clearly broken, and the hand drawn towards the direction of the arpeggio, that is towards the right, in order at once to place itself in readiness on the next chord. The chord of the 2nd bar (see Study *b*) is thus already silently prepared beforehand during the quaver rest which follows the first chord, and so on. In conclusion let attention be given that the last semiquavers of each bar are to be played strictly in time, and are never

to be despatched quicker, — hastening to the next bar. Counting aloud is preferable to the Metronome in slow time.

The ways, particularly discussed, of practising these two Studies may serve as a guiding line for all other studies to be practised.

Here, as also in the case of passages in Pieces, one should always grasp at the "Special Study" learned in the different Tables.

A continuation to the two Studies particularly discussed is provided by the "Practical Supplement" to the Hand of the Pianist, — being 19 Studies out of Czerny's "Art of Finger dexterity" selected and supplied with signs of execution and remarks for detailed study by M. v. Unschuld.







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The hand of the pianist. A systemat
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